



LE CHANT DU DÉPART.

N° 2.

Mouvement de Marche.

HYMNE DE GUERRE.

Par MÉHUL.

Clarinettes.

Basson.

doux.

doux.

doux.

doux.

La Victoire en chantant nous ouvre la barrière la Libér-té guide nos pas,

et du Nord au Mi-di la trompet-te guerrière a sonné l'heu-re des com-

bats trem-blez ennemis de la Fran-ce rois i-vres de sang et d'or

FP *FP*

N° 6.

5

Le Peuple s'extasiait...
 la Mère...
 un Français...
 elle...
 puis elle se dit...

Tournez pour le Refrain en CHŒUR.

N. 6.

6

Le Peuple s'extasiait...
 la Mère...
 un Français...
 elle...
 puis elle se dit...

Tournez pour le Refrain en CHŒUR.

N. 6.

7

Le Peuple s'extasiait...
 la Mère...
 un Français...
 elle...
 puis elle se dit...

Tournez pour le Refrain en CHŒUR.

N. 6.

Wetzel et al. • CACU-1

[illegible][illegible][illegible]

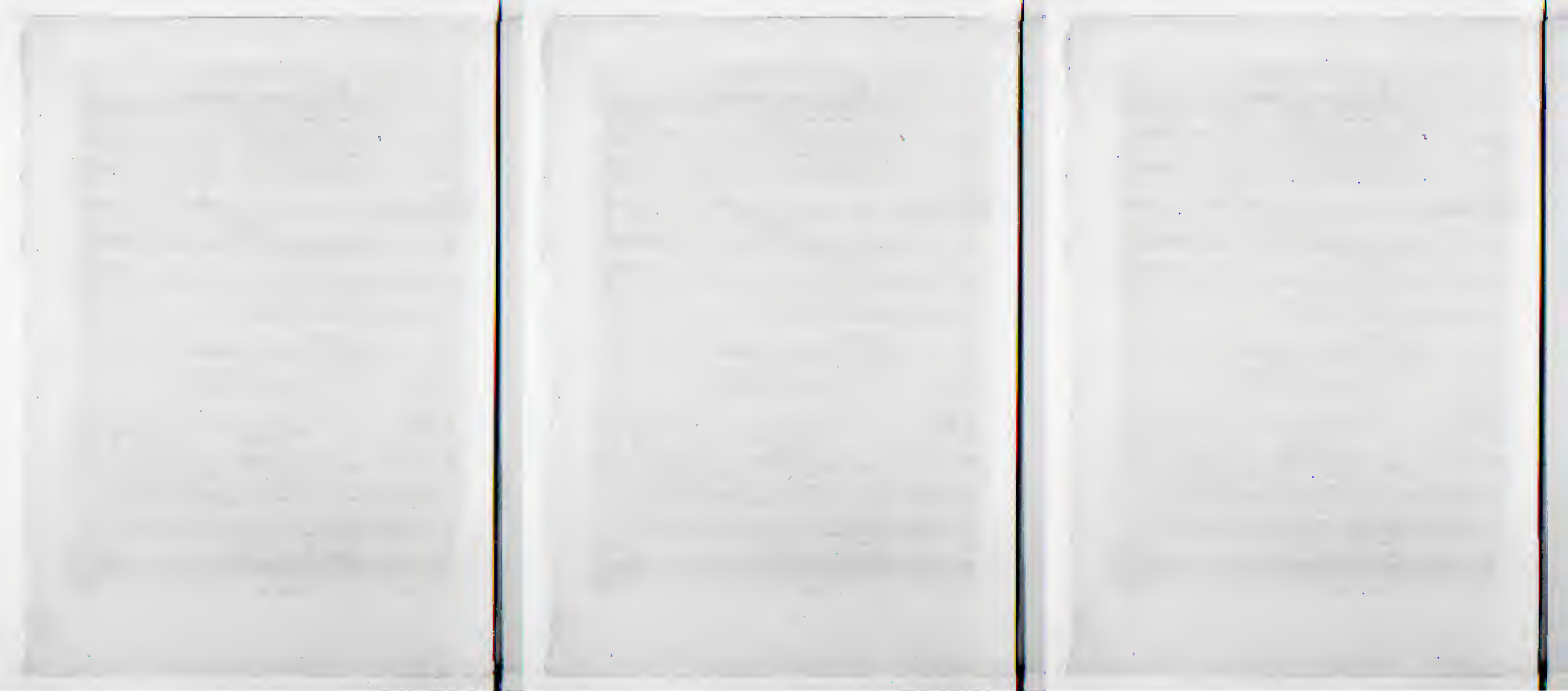
SEARCH IN CENTER

La Réga. Réga sur ap. pol. le docteur vaincu du docteur pol. le au Yon
 La Réga. Réga sur ap. pol. le docteur vaincu du docteur pol. le au Yon
 La Réga. Réga sur ap. pol. le docteur vaincu du docteur pol. le au Yon
 La Réga. Réga sur ap. pol. le docteur vaincu du docteur pol. le au Yon
 La Réga. Réga sur ap. pol. le docteur vaincu du docteur pol. le au Yon

[illegible][illegible]

Answer: **C. 11.55%**

[illegible][illegible][illegible]



13^e CLARINETTE

Le Christ du départ
Par MÉRIS.

Marche

Le Chant du Départ.
Par Weimar.

Chant.

pp ff sf f p cresc. dim. Ritard. Allegro

10

144

1^{re} CLARINETTE

Le Chant du Désert.
Par Xénou.

Marche

Le Chant du Départ.
Par Adieu.

2

5^e CLARINETTE

Le chant du départ
Par MIEUX.

Matches

[illegible]



N° 2.
Le Chant du départ.
Par M. Méhul.

2^e CLARINETTE.

Marche.

Chant.

Adagio.

Fin.

N° 2.
Le Chant du départ.
Par M. Méhul.

2^e CLARINETTE.

Marche.

Chant.

Adagio.

Fin.

N° 2.
Le Chant du départ.
Par M. Méhul.

2^e CLARINETTE.

Marche.

Chant.

Adagio.

Fin.

1. The first part of the paper
describes the general situation
of the country and the
state of the population.
2. The second part of the paper
describes the state of the
economy and the state of
the government.
3. The third part of the paper
describes the state of the
education and the state of
the culture.

4. The fourth part of the paper
describes the state of the
science and the state of
the art.
5. The fifth part of the paper
describes the state of the
religion and the state of
the morality.

6. The sixth part of the paper
describes the state of the
law and the state of
the justice.
7. The seventh part of the paper
describes the state of the
military and the state of
the navy.

U.S. GOVERNMENT PRINTING OFFICE

Le Char de Déport. HÉRONNE de Guerre.

K.3.

Figure 1

[illegible]

On suppose ρ pour les chaplets, on signe

1st CON. 123 VV.

le Chef du Régiment, LEFEBVRE de Gueulle.

42.

var: 1

[illegible]

Can be used, pour les couples et séparés

17. COE ET AL.

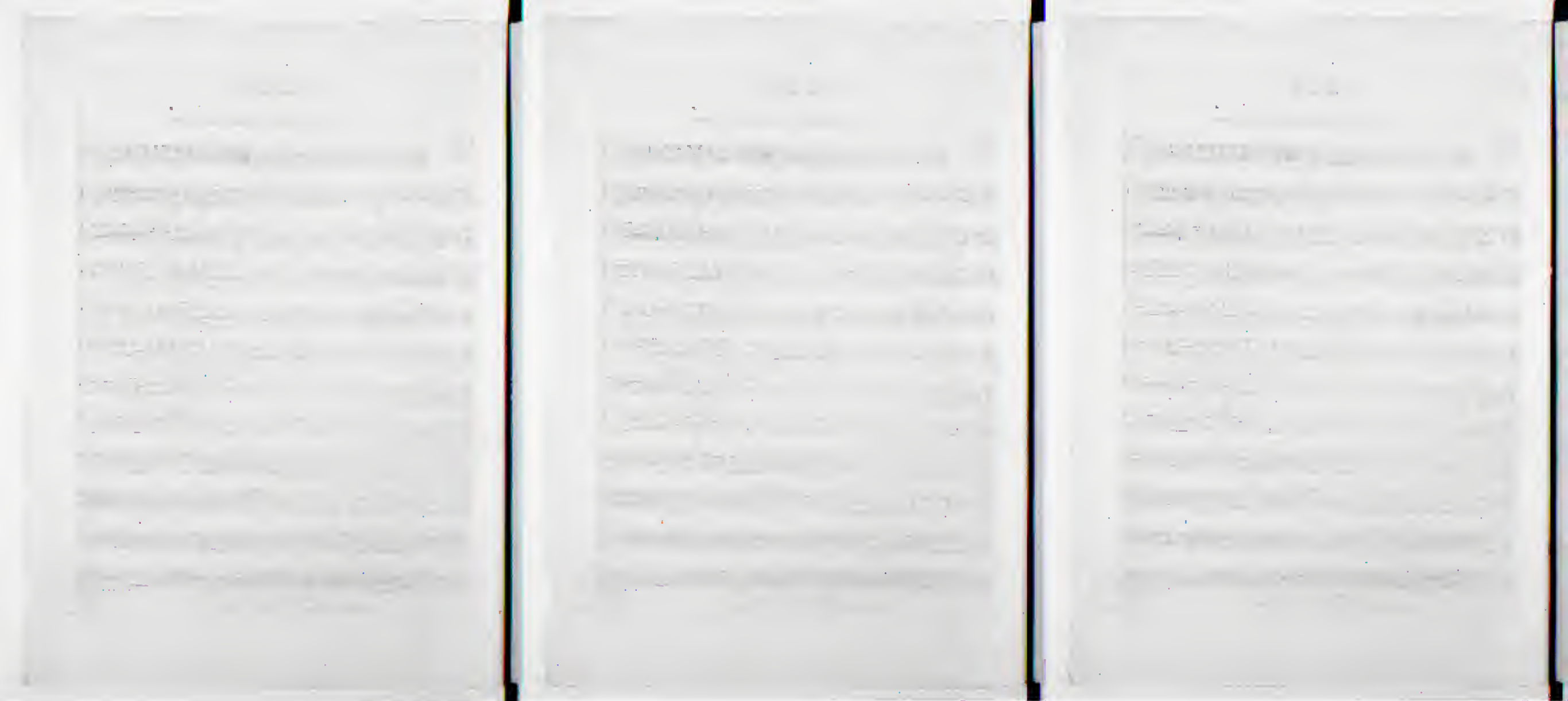
La Cravate du Tripartite. **HYMNE** de Grèce.

1.9

B. 2.
Aardvark

musical score for piano and string quartet, featuring various notes, rests, and dynamic markings (p, f).

On reprend pour la Couleuvre du Sigeu

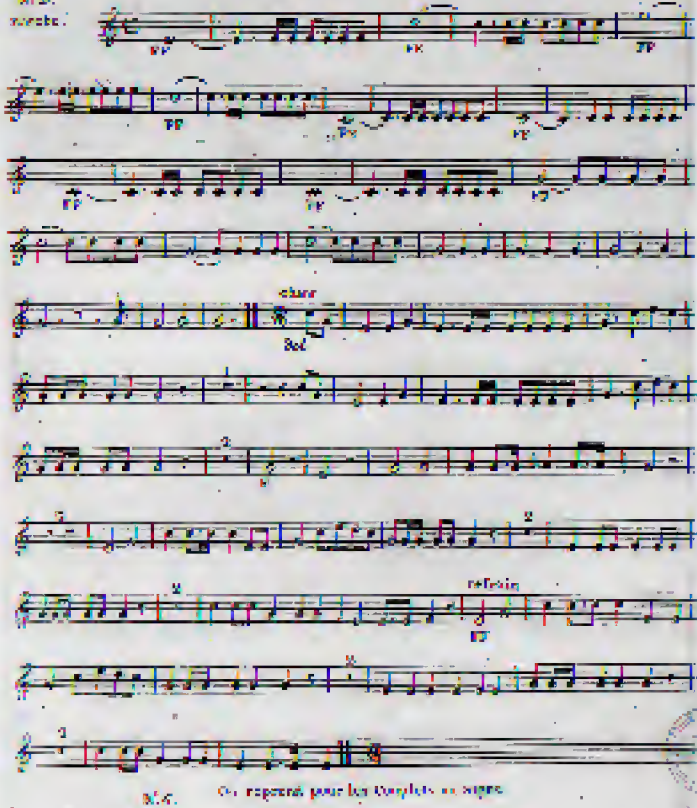


2. COR 38 UT,

14. Choisir ϕ_1 négatif. REMARQUE de COURTES.

51.
Type

TYPE



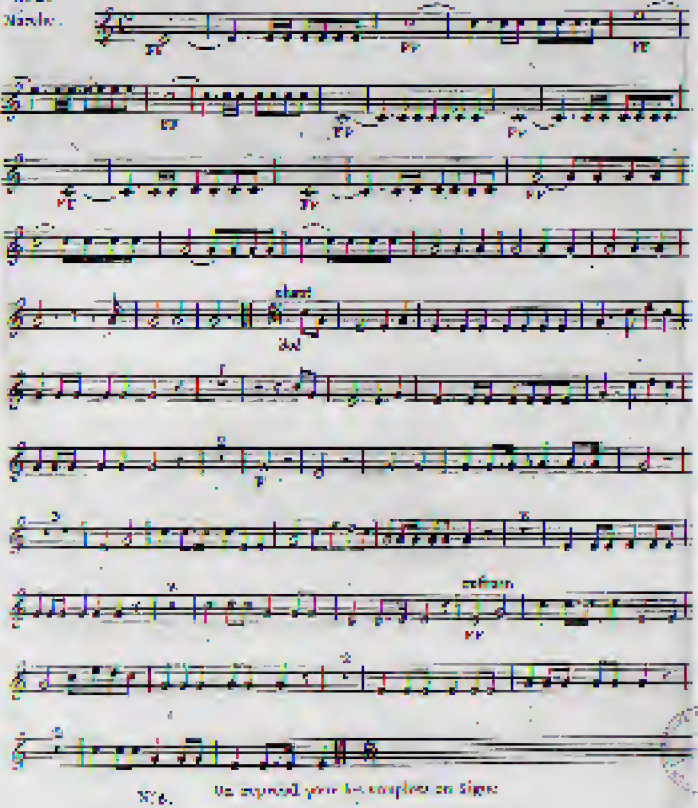
Ex. 6. On reprend pour les Compléments, on suppose

54 COM FOR LT.

Le Chant du Départ. HYMNE de Guerre.

2.2. Model

შპს "მანკი"



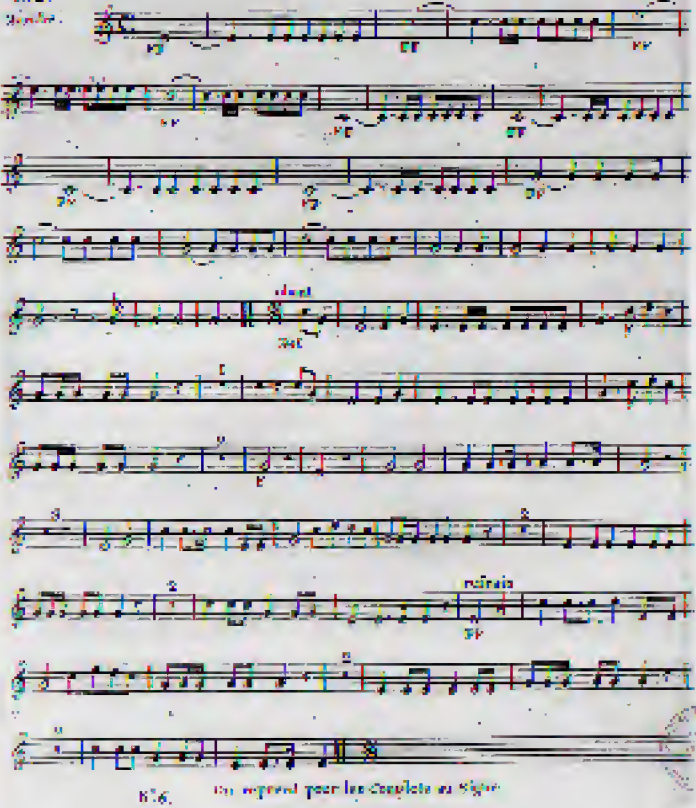
On average, your 4-5 couples on Signa

2. COB vs. VB.

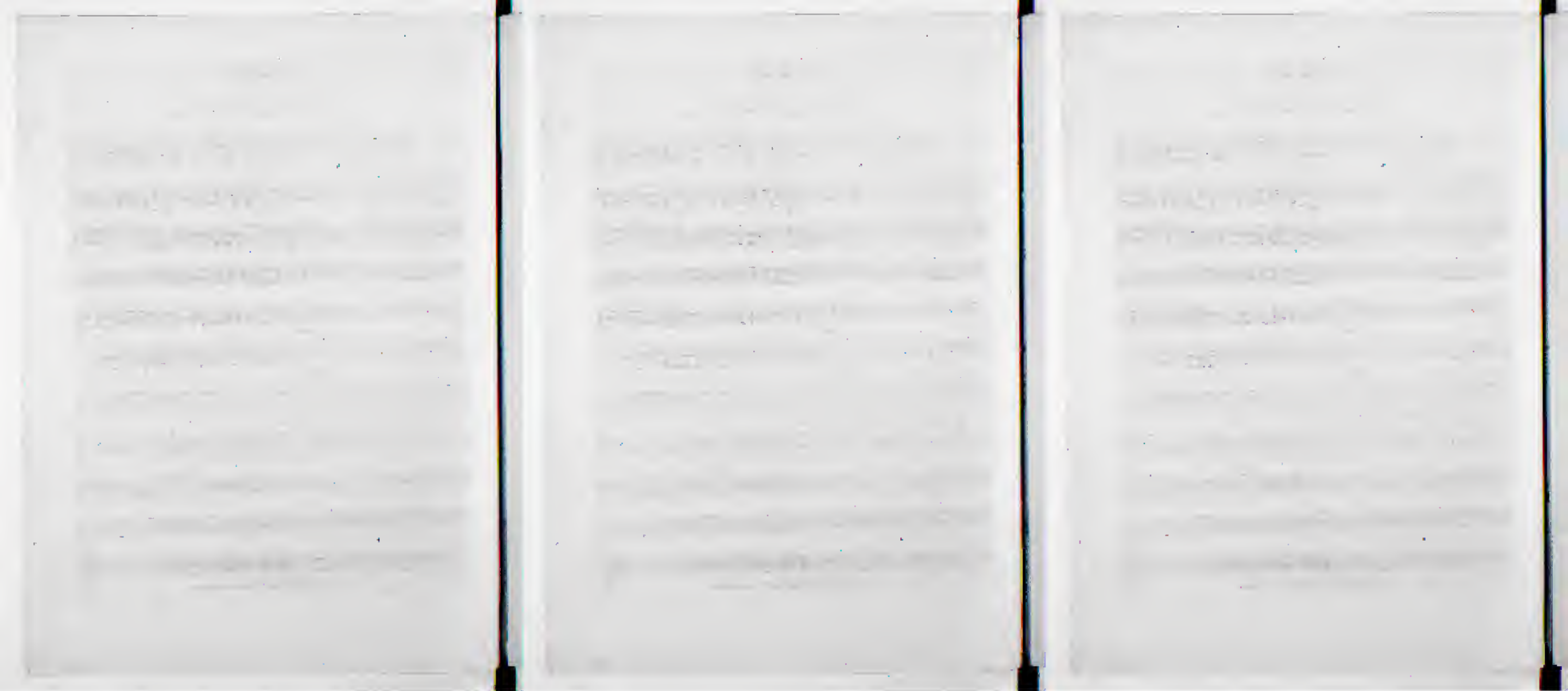
Le Chant du Drapeau. HYMNE de Guerre.

2.2. *Yeast strains*

Yonkers



N°6. On reprend pour les Complète au Signe



Le Chant du Départ HYMNE de Guerre.

Musical score for the 1st Bassoon part of the hymn. The score is written on a single staff with a key signature of one flat (B-flat) and a common time signature (C). The music is in a major key with one flat. The score consists of 12 measures. The first measure is marked with a forte (f) dynamic. The second measure is marked with a piano (p) dynamic. The third measure is marked with a mezzo-forte (mf) dynamic. The fourth measure is marked with a mezzo-piano (mp) dynamic. The fifth measure is marked with a piano (p) dynamic. The sixth measure is marked with a mezzo-forte (mf) dynamic. The seventh measure is marked with a mezzo-piano (mp) dynamic. The eighth measure is marked with a piano (p) dynamic. The ninth measure is marked with a mezzo-forte (mf) dynamic. The tenth measure is marked with a mezzo-piano (mp) dynamic. The eleventh measure is marked with a piano (p) dynamic. The twelfth measure is marked with a mezzo-forte (mf) dynamic. The score ends with a double bar line.

On reprend pour les Chœurs au signal

Le Chant du Départ HYMNE de Guerre.

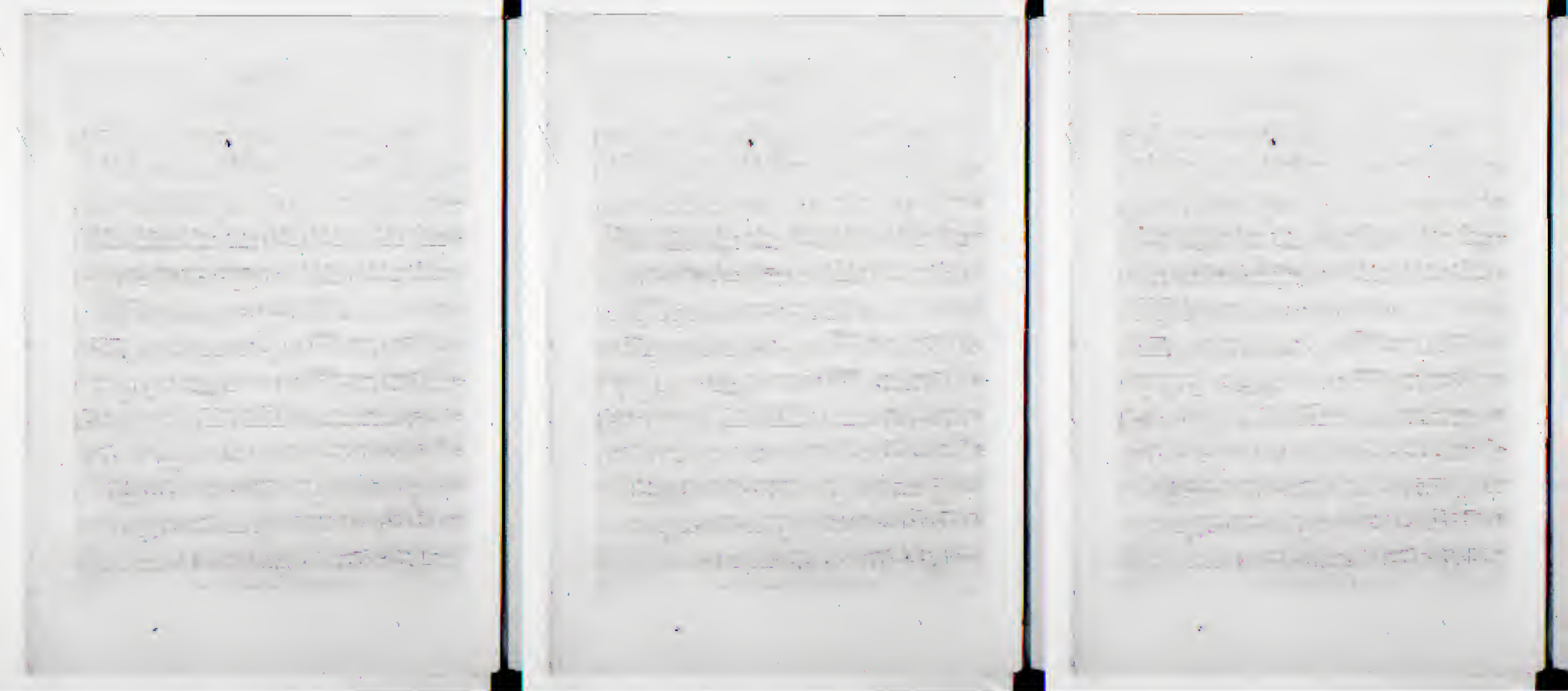
Musical score for the 1st Bassoon part of the hymn. The score is written on a single staff with a key signature of one flat (B-flat) and a common time signature (C). The music is in a major key with one flat. The score consists of 12 measures. The first measure is marked with a forte (f) dynamic. The second measure is marked with a piano (p) dynamic. The third measure is marked with a mezzo-forte (mf) dynamic. The fourth measure is marked with a mezzo-piano (mp) dynamic. The fifth measure is marked with a piano (p) dynamic. The sixth measure is marked with a mezzo-forte (mf) dynamic. The seventh measure is marked with a mezzo-piano (mp) dynamic. The eighth measure is marked with a piano (p) dynamic. The ninth measure is marked with a mezzo-forte (mf) dynamic. The tenth measure is marked with a mezzo-piano (mp) dynamic. The eleventh measure is marked with a piano (p) dynamic. The twelfth measure is marked with a mezzo-forte (mf) dynamic. The score ends with a double bar line.

On reprend pour les Chœurs au signal

Le Chant du Départ HYMNE de Guerre.

Musical score for the 1st Bassoon part of the hymn. The score is written on a single staff with a key signature of one flat (B-flat) and a common time signature (C). The music is in a major key with one flat. The score consists of 12 measures. The first measure is marked with a forte (f) dynamic. The second measure is marked with a piano (p) dynamic. The third measure is marked with a mezzo-forte (mf) dynamic. The fourth measure is marked with a mezzo-piano (mp) dynamic. The fifth measure is marked with a piano (p) dynamic. The sixth measure is marked with a mezzo-forte (mf) dynamic. The seventh measure is marked with a mezzo-piano (mp) dynamic. The eighth measure is marked with a piano (p) dynamic. The ninth measure is marked with a mezzo-forte (mf) dynamic. The tenth measure is marked with a mezzo-piano (mp) dynamic. The eleventh measure is marked with a piano (p) dynamic. The twelfth measure is marked with a mezzo-forte (mf) dynamic. The score ends with a double bar line.

On reprend pour les Chœurs au signal



Le Chant de Départ, RYTHME de Guerre.

N. 2.

Musique pour Basson.

Chant

On reprend pour les Drapeaux de Guerre.

Le Chant de Départ, RYTHME de Guerre.

N. 2.

Musique pour Basson.

Chant

On reprend pour les Drapeaux de Guerre.

Le Chant de Départ, RYTHME de Guerre.

N. 2.

Musique pour Basson.

Chant

On reprend pour les Drapeaux de Guerre.

Handwritten text in a cursive script, likely a letter or a page from a manuscript. The text is arranged in several lines, with some words appearing to be in a different script or language, possibly indicating a mix of languages or a specific dialect. The handwriting is fluid and somewhat slanted.

Handwritten text in a cursive script, continuing the narrative or list from the previous page. The lines are closely spaced, and the ink appears to be a dark color, possibly iron gall or a similar pigment. The overall style is consistent with the first page.

Handwritten text in a cursive script, concluding the visible portion of the document. The text is written in a similar style to the previous pages, with some variations in line length and spacing. The bottom of the page shows some fading or the edge of the next page.



TIMBALLEES en Ut.

Le Chant du Départ HYMNE de Goussier.

N° 2.

Marche.



N° 2.

TIMBALLEES en Ut.

Le Chant du Départ HYMNE de Goussier.

N° 2.

Marche.



N° 2.

TIMBALLEES en Ut.

Le Chant du Départ HYMNE de Goussier.

N° 2.

Marche.



N° 2.



SERPENT.

1^{re} Chant de départ, HYMNE de Guerre.

5.2.
Marche

17^e On reprend pour les couplets au Signe

SERPENT.

1^{re} Chant de départ, HYMNE de Guerre.

5.2.
Marche

17^e On reprend pour les couplets au Signe

SERPENT.

1^{re} Chant de départ, HYMNE de Guerre.

5.2.
Marche

17^e On reprend pour les couplets au Signe

1^{re} TROMBETTE en D^{re}.

Le Chant du départ HYMNE de Gauthier.

N^o 2.
Marche.

Handwritten musical score for the 1st Trumpet in D. The score consists of 16 measures, divided into two systems of eight measures each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 2/4. The score is written on a single staff.

N^o 3.

1^{re} TROMPETTE en D^{re}.

Le Chant du départ HYMNE de Gauthier.

N^o 2.
Marche.

Handwritten musical score for the 1st Trumpet in D, continuing from the previous page. It consists of 16 measures, divided into two systems of eight measures each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 2/4. The score is written on a single staff.

N^o 4.

1^{re} TROMPETTE en D^{re}.

Le Chant du départ HYMNE de Gauthier.

N^o 2.
Marche.

Handwritten musical score for the 1st Trumpet in D, continuing from the previous page. It consists of 16 measures, divided into two systems of eight measures each. The notation includes various musical symbols such as notes, rests, and dynamic markings. The key signature is one sharp (F#), and the time signature is 2/4. The score is written on a single staff.

N^o 5.



2^e TROMPETTE en Ut.

Le Chant du départ HYMNE de Guerre

N. 2.
Marche.

N. 4.

2^e TROMPETTE en Ut.

Le Chant du départ HYMNE de Guerre

N. 2.
Marche.

N. 6.

2^e TROMPETTE en Ut.

Le Chant du départ HYMNE de Guerre

N. 2.
Marche.

N. 6.

1. The first part of the document is a title page. It contains the title of the document, the author's name, and the date of publication. The title is "The History of the City of New York from 1624 to 1789". The author is "John Smith". The date is "1789".

2. The second part of the document is a table of contents. It lists the chapters of the document and the page numbers where they begin. The chapters are: "The Discovery of the City", "The First Settlement", "The Growth of the City", "The Decline of the City", and "The Revival of the City". The page numbers are: "1", "10", "20", "30", and "40".

3. The third part of the document is the main body of text. It is divided into five chapters. The first chapter, "The Discovery of the City", describes the discovery of the city by the Dutch in 1624. The second chapter, "The First Settlement", describes the first settlement of the city by the Dutch in 1624. The third chapter, "The Growth of the City", describes the growth of the city from 1624 to 1789. The fourth chapter, "The Decline of the City", describes the decline of the city from 1789 to 1789. The fifth chapter, "The Revival of the City", describes the revival of the city from 1789 to 1789.

4. The fourth part of the document is a list of references. It lists the sources used in the document. The sources are: "The History of the City of New York from 1624 to 1789" by John Smith, "The History of the City of New York from 1624 to 1789" by John Smith, and "The History of the City of New York from 1624 to 1789" by John Smith.

5. The fifth part of the document is a list of footnotes. It lists the footnotes used in the document. The footnotes are: "The History of the City of New York from 1624 to 1789" by John Smith, "The History of the City of New York from 1624 to 1789" by John Smith, and "The History of the City of New York from 1624 to 1789" by John Smith.